

On Sirohi, A Theory of Impossibles:

(Reconstructed)

By Slavoj Žižek

I am in my mother's room. This setting by Beckett, becomes the formalist gesture of Sirohi. He is not a simple philosopher, not the pertinent cause of a delayed effect. He is the organising principle of three discourses, French radical politics and poetry, German idealism and metaphysics, and finally Anglo-Saxon empiricism. These three orientations form a Borromean knot, in the unique sense of independent orientations united to a philosophical project, for him resembling Althusser, Lacan and Slavoj Žižek and Alain Badiou, but in actual fact a third possible orientation - logical formalism, and empiricism, the concept of a model.

There are fourteen possible moves in the Sirohian system, beating the 4 or 5 moves of Hegel. These fourteen possible moves, are then three possible moves. First, the orientation of a philosophy, then its destitution into a philosophy of the philosophy, and then finally its recent theorisation - a subject, object and world. It means that there is a hermeneutical reading of a philosophy, that then becomes a philosophy, and then gets re-instituted or even re-organised into a theory of a subject. This means there is three orientations, and one maxim - do not let go of your desire. This means that the fundamental axis of literature in Sirohi, is then organised into a set of discourses. The woman in a car, is actually a woman in a love, even a poetic Heideggerian pursuit of the question of ontology. The ontological impasse, is then a deadlock, that she resolves through a poem. It is like the case, in the Sirohian sense, of case, the woman, Alexandria Ilianova, in Soviet Union in 1917, who then became a poet in Soviet Union in 1921, where her traumatic encounter with a fellow Trotskyist, led to the formation of their union, in sexual infinite. It meant that their sex, began with theatre. They would rehearse a number of poetic lines, even theatrical movements and philosophical discourse, and then have sex. The sex was of course about avoiding the actual act of sex, and desolving into pure metaphysical poetry, with the end of the act of sex, being usually a disappointment in our current ideological postmodern universe. In that time, this parallax, of sexuality, and even models like Penelope Cruz, Natalie Portman, and Scarlett Johansson, there is a unity of sexual infinite and the Sirohian turn of philosophy. It is almost as if there is a model, who is rehearsing her lines, and then becoming a type of infinite sexual gesture - the turn of the hand, and the beginning of an odyssey.

A. The Theory of Encounter in A Sirohian Sexual Abyss that is equally an Intellectual Abyss

There is again a case, in the Sirohian sense, of Petrov and Alexandria, the two Left Opposition activists and intellectuals, who used to write extensively on American protocols in an age of mechanical reproduction. It was to talk about America as the advent of modernism, and Soviet Union as desolute compared to it. Their point was, in long discussions on the argument of Trotsky or Lenin, Malevich or Picasso, that there is a unity of theory and praxis in current Marxist avant-gardes, that organised the question of production process, economy or even literature at the same level. This large Taylorist bureaucracy that Lenin initiated, and then crossed over to Stalin, in 1927, is the precise point at which, the argument converts to a general bureaucratic, even mechanical reproduction of arts like Nikolai Ostrovsky's *How the Steel Was Tempered* that sold a number of 30 million copies all over the Soviet Union under Stalin. Instead of this the recent, Sirohian breakthrough, argues for an advanced economic system, combined with economic, architectural parallax and even Libeskind's argument re-configured to Cubist and Incubist, topos, of a large performance center, where there is a minimal space for a spandrel, where one sits and waits for the curated art show, that Communism is now a possible/impossible surpassing of a deadlock. The unique dot.comunist manifesto, that Sirohi re-discovered after an early encounter with dot.com arguments, proposes a new alternative to the usual deadlock, capitalist or communist economy and culture or even democracy or Cuban type or even Bolivian type development. It is the need for a parallax, or even inconsistent - unique temporal order of economic manifestations of a contradiction, worker/capitalist, or even politics of communism/economy of capitalism. Instead of this the much more refined Sirohian position, is to somehow elaborate a communist argument, with a neutral economic matrix of worldless capitalism, as the true idea of communism, currently underway in India, and perhaps the future of Greece and Spain. What it takes is a simple idea of architecture or even literature of say, Jorge Luis Borges, and even say Sirohi and articulate its equivalences, to the economic order. The idea of financial capitalism, with its inequality then gets re-functioned in unique constellations to the masses. In this way we return to the fundamental proposition of Sirohian materialism, the sexual infinite, of models which he relates to from *Elle Magazine* to American cinema, as the unique parallax with everyday post-ideological daily life. It means that these economic propositions, is modernity becoming eclipsed by communism. It is

almost as if the avant-garde idea of simple production process is now some, dialectical act of filmmakers and artists, architects and theorists and philosophers becoming the principal actors of the economic order, with corporations like Sine Wave and Audio, recent creative corporations, which become communist production runners.

What this means is nothing less than a complete overturning of the normal propositions of communism, run a state run company. Against this dominant parallax, state/capital, comes the new parallax produced by Sirohi, capital/communism and creative property. His argument is much more refined than the simple thesis creative commons or even my argument digital commons, Sirohi's simple idea is autonomous property rights, or a new type of intellectual property rights that he calls a formalist name - theoretical and praxis oriented legal arguments or communist property. This means the owner Bill Gates, earns only that much that he requires for wealth, the rest is transferred surplus value for the poor. If the poor is well off along of course with his love for micro-practices of daily class struggle, there is a much more transnational alternative to capitalism - the unity of Marxist and Communist economic and political ideas, that then re-structure the economic structure into a parallax - communism as the advanced economic structure in dominance over the usual state Keynesian alternative.

Coming back to the sexual argument from Sirohi. There is a resemblance between his sexual abyss, or even infinite acts of sexual description in his *Logica* and *Logica del Mundo*, that are expansions of arguments from his *A Draft*, which then become sexual infinities, that are parallax to common daily mundane relationships, that is the parallax, model/daily life. This sexual union then becomes, artistic union. It is this parallax shifted to the parallax economy and ideas. The ideas of capitalism are financial ideas, this is replaced by the idea of communism - democratic culture, modernism and avant-gardeism. It means there is an artistic revolution inherent in the very notion of communism. It is like the case, Illiya and Alain in Madrid in 1961, where their traumatic encounter in a possible constellation with Alexandria and Petrov, and even the case Sirohi, Arya, Natalie, Scarlett and Others, all becomes the avant-garde abyssal dimension, of the communist Act. It is as if now, the argument for communism becomes clear. Only the artistic, philosophical even Trotskyist experimental avant-garde can become the parallax for the economic order. This place, is now outplace. There is nothing that takes place, except the communist esplace.

B. The Theory of Incontinent Void in Sirohian Materialism: The Incontinent Destruction of a Subject

There are three dominant positions on communism today. The French pure politics of Alain Badiou and Jacques Ranciere, the radical politics of Marxist-Leninist-Maoist politics of Charu Mazumdar and Cuban Marxist politics like Fidel Castro and even Ernesto Che Guevara, and the Sirohian politics of a parallax of economic, artistic and creative politics, and Trotskyism with a dash of elan from Maoism. What this means is there is no possible communism, except Cuba as a cultural site of experimentalism and even creative arguments against the notion of capitalism even as an empirical process, or French radical demonstrations and popular fraternity opposing the state and perhaps subtracting to working class praxis. The only possible option left, if one does not want Cuba or Latin American Communism, the pure Idea of constructions and arguments of constructing a world, or the French elan of micro-practices, is the destitution of these Ideas into Sirohian Ideas. The Sirohian Idea, is to maximize the concept of destruction as a positive phenomenon. The more capitalism encapsulates a process of surplus extraction, the more destruction allows its maximal effects in Mexico and India. This then constitutes an axis for the vanguard previously mentioned of artistic and political actors. These political actors, or actores politicos in the precise sense of Heroes, then lead the people to a partial victory. It is the compromise between capital and communist ideas and praxes, that then creates the Idea of communism. Something like a vector of class praxis, that then mediates the two extremes capitalism and communism, as the equality of the people in radical disciplined praxis of class struggle in their respective local aspects. These constellations between artists like Alfonso Cuarón and Sirohi, are then politicized into cultural revolution almost by false mediation in the Hegelian sense. It is almost as if nothing changed, except micro-praxes of class struggle, and macro-politics of victory of state power.